

Viénet detoured this film in two afternoon sessions in 1972, when he was learning to use a 35mm CTM upright editing machine belonging to Claudio Ventura in his little studio in the 17th arrondissement. This machine had a third track, used by those dubbing voices for spotting dialogue and calibrating for the best translations.

Viénet took advantage of this technology for the numerous subtitles which he created for, among others, *Insiang* by Lino Broka, *Ne laissons pas les morts enterrer les morts* by Miriam Novitch, and numerous Hong Kong films, which he was the first to import to Europe, and even for the first Asian film dubbed in Créole.

The success of this first detournment in the theaters of Gaston Douvin, in the Latin Quarter, lead him to renew the experiment with a second détournment, a bit more chatty, under the title *Une petite culotte pour l'été* (aka *The Girls of Ka ma ré*) of a Japanese film by Suzuki Noribumi, to which he added a few hard-core sequences, recalling in a subtitle (“*The struggle of the Bakuninist Clitoridians against the Marxist Vaginalists*”) in order to make fun of both dusty (and sexually repressed) Marxist-Leninists and censorship, which was quite ferocious at the time in France. Another slogan in the subtitles was “*Finally some political ass, without an artistic alibi.*”

At the same time, Gérard Cohen, a dubbing specialist, in homage to Viénet’s initiative, had the great idea of getting together several like-minded young actors for a dubbed version of *La Dialectique* [aka *Can Dialectics Break Bricks ?* ], faithful to the detoured subtitles, with several additions invited or necessitated by the process of dubbing. It is this detoured-dubbed version in French of 1973 which is presented here with American subtitles.

It should be noted that there are several other versions, subtitled in a dozen foreign languages, including one in Chinese, translated in August of 2018, at the initiative of Lin HongJohn, by Tsai WanShuen with help from Ella Raidel.

Since 1972, numerous copies of *La Dialectique*—often of an extremely poor technical quality—have circulated and have invaded the web.

It was in 2015, that Nicole Brenez took the initiative of bringing back into view the films of Viénet by way of a *carte blanche* at the Cinémathèque française, suggesting they pay attention to the quality of the prints and digital files in circulation and to the quality of the translations.

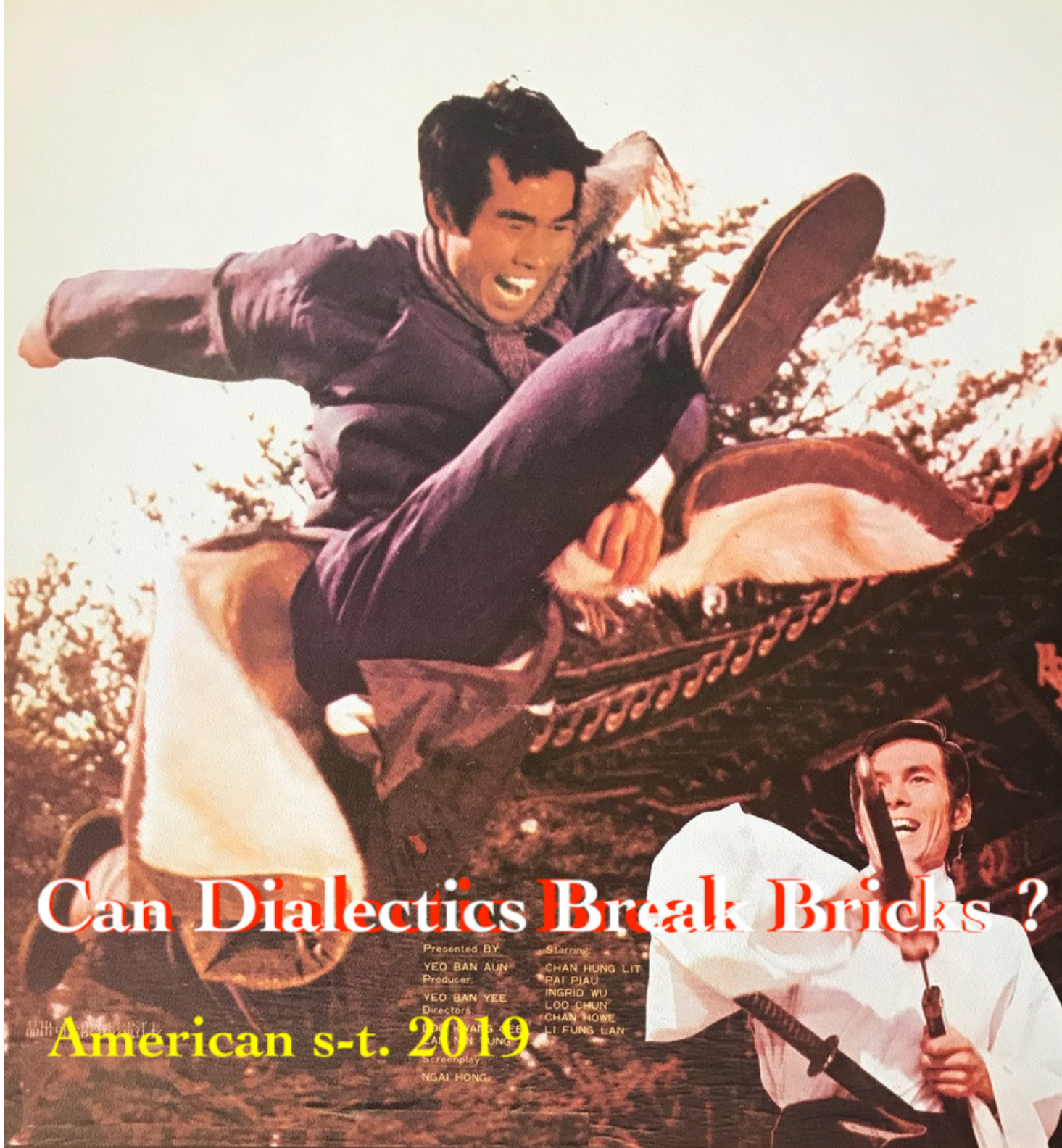
As a result, starting in 2019, Viénet has undertaken the preparation of 4k digital files, in particular for the film of his, which he considers his most important and best developed, *Chinois, encore un effort pour être révolutionnaires*, which was first screened at Cannes in 1977 in the Directors Fortnight, in an American version translated by Donald-Nicholson-Smith: *Peking Duck Soup*.

He is also preparing a 4k version of his short, *Mao par lui-même*, broadcast on French TV on the day of death of Mao ZeDong in September 1976. Simultaneously, he prepared an American version, *Mao by Mao*, with the voice of Jack Belden, a Yiddish version with the voice of Moishe Zylberberg, and a Cantonese version with the voice of Li KamFung.

As an homage to Nicole Brenez, fifty years later, Viénet had the pleasure of preparing a rotoscoped version of *La Dialectique*, transforming the film, which he had joyfully detoured in his youth, into a kind of comic book. A fully animated version is also anticipated.

Unconscious at the time of the worldwide success to come for his initiative, Viénet allowed himself no small number of private jokes about forgotten assholes, which are quite obviously nearly untranslatable fifty years later. He therefore wishes to thank his translators for their efforts.





# Can Dialectics Break Bricks ?

Presented BY:

YEO BAN AUN

Producer:

YEO BAN YEE

Directors:

YIM KAYING SEE

LAN N. LUNG

Screenplay:

NGAI HONG

Starring:

CHAN HUNG LIT

PAI PIAU

INGRID WU

LOO CHUN

CHAN HOWE

LI FUNG LAM

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